BBC-1
CAMERA SCRIPT

Project No: 2316/8957
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TX
27/5/67.

"D R W H O"

"The Evil of The Daleks" LL

by
David Whitaker

Produced by INNES LLOYD

Story GERRY DAVIS
Editors PETER BRYANT

Episode Two

TX 67

Director.....DEREK MARTINUS
P.A.....TIMOTHY COMBE
AFM .....DAVID TILLEY
FLoor Assistant.....STEPHEN WITHERS
Assistant.....JENNY HUDDLESTON

Designer.....CHRIS THOMPSON
Wardrobe Supervisor.....SANDRA REID
Make-up Supervisor.....GILLIAN JAMES

T.M.1.....WALLY WHITMORE
T.M.2.....TOMMY DAWSON
Sound Supervisor.....BRYAN FORGHAM
Grams Operator.....DAVE THOMPSON
Vision Mixer.....BRUCE MILLIARD
Crew.....SIXTEEN

| | |
|---|---|
| 10.30 - 1.00 | Camera rehearsal with TK-1 from 11.30 |
| 1.00 - 2.00 | LUNCH |
| 2.00 - 7.00 | Camera Rehearsal (TEA as arranged) |
| 7.00 - 8.00 | DINNER |
| 8.00 - 8.30 | Line-up |
| 8.30 - 9.45 | RECORD VT/4T/39242 |

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DR WHO SERIAL LL Episode 2. Director: DEREK MARTINUS

Scene Running Order (Studio 20th May, 1967)

| PAGE | SET/CHARACTERS | SHOT | CAMERAS/SOUND | LIGHTING |
|---|---|---|---|---|
| 1 | Opening titles:- on film | | Ampex clock TK-1 | |
| 1 | 1. INNER ROOM ANTIQUE SHOP Kennedy .Dalek A | | TELERECORDING | |
| 2 | 2. WATERFIELD'S STUDY Kennedy | ( 1 ) | 1A A1 neg. picture) | Night |
| 2 | 3. INNER ROOM Dalek Kennedy's hand | (2 - 3 ) | 2A 3A on caption No Boom | Night |
| 3 | 4. ANTIQUE SHOP Dr .Who Jamie | (4-15) | 3A 4A/B B1 2 (cutaway) | 11.00pm |
| 6 | 5. WATERFIELD'S ST STUDY Waterfield Kennedy | (16-) | 1A A1 | " |
| 7 | 6. INNER ROOM Waterfield Dalek A | (17 - 25) | 2B 4C C1 1C (caption) | " |
| 9 | 7. ANTIQUE SHOP Dr Who Jamie Perry | (26-27) | 3A 4A B1 Y | " |
| 9 | 8. INNER ROOM Waterfield | (28) | 3A 4A B1 | " |
| 10? | 9. STUDY Kennedy Waterfield | (29) | 1A A1 | " |
| 10 | 10. ANTIQUE STUDY Perry Jamie Dr Who | (30 - 36) | 4A 3A B1 | 11.00 pm ish |
| 12 | 11. INNER ROOM | (37-41) | 1C 3 (cutaway) 2A C1 | " |

| PAGE | SET/CHARACTERS | SHOT | CAMERA/SOUND | LIGHTING |
|---|---|---|---|---|
| 12 | 12. ANTIQUE SHOP<br>Perry<br>Jamie<br>Dr. Who | (42- 46) | 4A<br>3A B1 | " |
| | RUN ON | | | |
| 14 | 13. STUDY<br>Jamie<br>Perry<br>Dr.Who<br>Kennedy<br>Waterfield | (47-57) | 1A 2A 3(cutaway)<br>4C. A1 | |
| 17 | 14. INNER ROOM<br>Dr. Who<br>Jamie<br>Waterfield | (58-62) | 3B 2C C1 | |
| 19 | 15. ANTIQYE SHOP<br>Perry<br>P.C. | (63) | 4A B1 | |
| 19 | 16. INNER ROOM | (64 - 65) | 3B (2 on caption)<br>C1 | |
| 19 | 17. STUDY<br>Perry<br>P.C.<br>Kennedy | (66) | 1A A1 | " |
| | BREAK RECORDING | | | |
| 20A | 19. SITTING ROOM<br>MAXTIBLE'S<br>HOUSE Dr. Who<br>Jamie. Mollie.<br>Maxtible Waterfield | (67 -90) | 1D 4D/E 3C<br>A2 B2 | " |
| 25 | 20. BARE ROOM<br>Victoria<br>Dalek | (91 - 104) | 2A<br>3D C1<br>Crabbed R) | |
| 28 | 21. MAXTIBLE'S<br>WORKROOM Dalek<br>Maxt.Waterf. Dr.Who | (105) | 1E (No boom) | |
| " | 21A Door OUTSIDE<br>WORKROOM<br>Maxt. Dr. Who | (106) | 2D Fish | |
| | BREAK RECORDING | | | |
| " | 21B WORKROOM | (107 - 140) | 3E/F 2E C2 A3<br>1E/F/G/H 4F | |
| 34a | 22. SITTING ROOM<br>Jamie<br>Mollie<br>Ruth<br>Toby | (141 - 156) | 1D/J B2<br>4D 3C | SUNNY DAY |

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| PAGE | SET/CHARACTERS | SHOTS | CAMERAS/SOUND | LIGHTING |
|---|---|---|---|---|
| 39 | 23. OUTSIDE SITTING ROOM<br>Dr Who<br>Waterfield | (157 ) | 1K A2 | sunny day |
| 40 | 24. SITTING ROOM<br>Dr. Who<br>Waterfield<br>M o l l y | (158) | 4D B2 | " |
| 41 | 25. MAXTIBLE'S WORKROOM<br>Maxtible<br>Dalek | (159-164) | 3F 2E C2 (crabbed R) | |
| 42 | 26. SITTING ROOM<br>Dr. Who<br>Waterfield<br>Molly | (165 - 168) | 4E<br>1D A2 | Y |
| 42 | 27. WORKROOM<br>Dalek A<br>Dalek B | (169 - 170) | 3F<br>2E - | |

DOCTOR WHO (Serial LL)
Episode 2.

CAST LIST (In order of appearance)

| | |
|---|---|
| Dr. Who | PATRICK TROUGHTON |
| Kennedy | GRIFFITH DAVIES |
| Dalek 'A' | ROBERT JEWELL |
| Jamie | FRAZER HINES |
| Edward Waterfield | JOHN BAILEY |
| Perry | GEOFFREY COLVILLE |
| Mollie Dawson | JO ROWBOTTOM |
| Theodore Maxtible | MARIUS GORING |
| Victoria Waterfield | DEBORAH WATLING |
| Ruth Maxtible | BRIGIT FORSYTH |
| Toby | WINDSOR DAVIES |
| Dalek Voice | PETER HAWKINS. |

"DOCTOR WHO"

"THE EVIL OF THE DALEKS"

by

David Whitaker

EPISODE 2: "The Net Tightens"

TELECINE: TELERECORDING END OF EPISODE 1.

Opening Sequence:

MUSIC 140
REPEAT

1A.B A1 RADIOPHONIC FX

1. INT. INNER ROOM IN ANTIQUE SHOP. NIGHT.

(BETWEEN THE TWO BLACK BOXES, THE IMAGE OF A DALEK GRADUALLY SHIMMERS INTO BEING.

KENNEDY IS HELPING HIMSELF TO MONEY IN A WALL SAFE, HIS BACK TO THE DALEK. SUDDENLY HE B COMES AWARE THAT HE IS NOT ALONE, AND STARTS TO TURN. HE TURNS SWIFTLY AND STARES IN HORROR AT THE DALEK:)

SUPOSE Title:

SUPOSE Caption:

by David Whitaker

(cam 1. next )

DALEK: Who are you?

(KENNEDY, HIS MIND REELING IN SHOCK, STARTS TO TREMBLE)

Who are you? Answer!

/MUSIC 14D

(THE DALEK GUN STICK ADJUSTS UPWARDS SLIGHTLY, POINTING AT KENNEDY.

1. 1 A 24
MS KENNEDY framed by door

KENNEDY SUDDENLY MAKES A DASH FOR THE DOOR)

/1A A1

2. INT. WATERFIELD'S STUDY. NIGHT.

TILT down as he falls to floor

(KENNEDY DASHES THROUGH THE DOOR, SUDDENLY STIFFENING, A HOARSE CRY OF AGONY WRENCHING OUT OF HIS THROAT.

PICTURE TO NEGATIVE.

/MUSIC 14 E

AS KENNEDY SLOWLY CRUMPLES TO THE GROUND THE TELL TALE RATTLE OF A DALEK GUN STICK CAN BE HEARD.

PICTURE RESUME NORMAL)

2. 2 A 24
MS DALEK

3. INT. THE INNER ROOM. NIGHT.

(THE DALEK STARES WITH ITS EYE STICK IMPASSIVELY AS ONE OF KENNEDY'S HANDS FLOPS DOWN TO THE GROUND JUST INSIDE THE INNER ROOM.

MIX TO:
3. 4
CAPTION

GRADUALLY, IT BEGINS TO FADE AWAY UNTIL THERE IS NOTHING BETWEEN THE BLACK BOXES)

4. 4 A 35
CU CLOCK

shot 4 on 4

/ 3A 4A/B 2. Cutaway. B1 /

MUSIC E. out

CU clock.

4. INT. THE ANTIQUE SHOP. NIGHT.

/ FX CLOCK TICKS /

TRACK out
CRAB L
then

/ MUSIC 14F /

(THE SHOP IS QUIET, STILL.

TRACK in to
door.
Pos B.

STREET LIGHTS OUTSIDE MAKE THE PLACE A MYSTERY CAVERN OF SHAFTS OF LIGHT AND AREAS OF SHADOW.

CAMERA CONCENTRATES ON THE ENTRANCE DOOR TO THE SHOP.

THE FROSTED GLASS DOES NOT PERMIT US TO SEE DETAILS, BUT THE SHAPE OF A PERSON IS OUTSIDE THE DOOR.

5. 3 A 9
CU object at doorbell

A SLIM PIECE OF PERSPEX SLIDES THROUGH THE TOP OF THE DOOR AND PUSHES UP THE DOOR BELL.

6. 4 B 35
entrance door to shop a/b

THE DOCTOR OPENS THE DOOR CAREFULLY, PUTTING UP HIS HAND TO SILENCE THE BELL, HOLDING IT AND LETTING JAMIE SLIP INTO THE SHOP PAST HIM.

/ FX TRAFFIC EXT.ATMOS /

THE DOCTOR CLOSES THE DOOR QUIETLY AND REPLACES THE BELL)

JAMIE: I don't kno what you're so cautious about.

MUSIC 14 F out

DOCTOR WHO: Ssh!

JAMIE: They leFt the door open for us, didn't they?

7. 2 A 9
(cutaway)
CU CLOCK

(SUDDEN CUT TO A CLOCK WHICH WHIRRS AND STRIKES ELEVEN OCLOCK:)

It's only eleven!

8. 3 A 24
2-shot DR WHO/ JAMIE

nine.

DOCTOR WHO: I know.

( 4 next )

shot 8 on 3

JAMIE: But they made the appointment for nine. You ....

DOCTOR:

DR WHO X'S u/s

(DOCTOR ADJUSTS HIS WATCH, MATCHING IT TO A NEARBY CLOCK)

The early bird that catches the worm

DR WHO fgd

Now do be quiet, there's a good fellow. And don't knock anything over.

(THE DOCTOR BRUSHES PAST A PLINTH AND JAMIE CATCHES A VASE THAT WOBBLES DANGEROUSLY.

9. 4 B 9
CU JAMIE

JAMIE REPLACES THE VASE / AND FOLLOWS THE DOCTOR WITH A LOOK.

10. 3 24
2-shot a/b

THE DOCTOR PICKS UP VARIOUS ARTICLES AND EXAMINES THEM CAREFULLY.

JAMIE APPEARS AT HIS ELBOW.)

JAMIE: Is it any good - this?

DOCTOR: Interesting. In fact, Jamie, extraordinary.

Hey, but you told me

JAMIE: It says "Genuine Victorian antiques", outside and all these things are brand new.

DOCTOR: You noticed that.....

JAMIE: Of course I di. The man's a rogue.

DOCTOR: Seems like it. Except ..... /

11. 4 B 24
(tracked out)
CU deed box

(THE DOCTOR MOVES TO A BEAUTIFUL LOOKING DEED BOX, AND OPENS IT)

shot 11 on 4

JAMIE: Except what? .....

(DOCTOR PLAYS WITH THE DEED BOX INTERIOR. THE PEN TRAY TIPS UP AND REVEALS A LITTLE 'SCRET' COMPARTMENT BENEATH. INSIDE THE COMPARTMENT IS A PIECE OF PAPER. DOCTOR READS IT.)

TRACK out
TILT up for
2-shot JAMIE/
DR WHO

DOCTOR: Except Jamie, that all these things aren't reproductions. They're genuine.

JAMIE: That's ridiculous.

DOCTOR: Look at this.

(DOCTOR READS THE PIECE OF PAPER HE HAS JUST FOUND)

"To one deed box, four guineas" .... this is an account from William Deering and Sons. Dated June, 1867.

JAMIE: Then it's a forgery!

12. 3 A 9

2-shot a/b

DOCTOR: If you were going to make a forgery, wouldn't you try and make the bill look older? Yellow the edges a little. Crinkle it up? This is brand new.

13. 4 B

CU DEED BOX a/b

(DOCTOR WHO REPLACES THE BILL INSIDE THE DEED BOX AND CLOSES THE LID)

JAMIE: I've got an idea.

DOCTOR: Yes?

( 3 next )

JAMIE: These things are all genuine.....

DOCTOR: Yes.

NEW PAGE
LL2

JAMIE: But new.

shot 13 on 4

DOCTOR: Right.

JAMIE: That's impossible.

M.2-shot
PAN L with
DR WHO

JAMIE: Waterfield could have invented a sort of Time machine like the Tardis, Doctor. Maybe he's bringing in all these things from Victorian times.

(JAMIE IS HALF JOKING.)
THE DOCTOR LOOKS AT HIM
ALERTLY)

Hamie, that's not very likely. MUSIC
it 14G

DOCTOR: And there's a way to make certain. Ask Waterfield.

14. 3 A 9 T Y

CU picking lock

(THE TRY THE DOOR - IT IS LOCKED. DOCTOR PICKS UP A BIT OF WIRE, HIS EYES GLEAMING. HE STARTS TO TRY AND PICK THE LOCK)

/ 1A A1 / / FX as for ep 1 /

15. 1 A 24

MS WATERFIELD 5. INT. WATERFIELD'S STUDY. NIGHT.

PAN R with
him to
KENNEDY

(WATERFIELD OPENS THE DOOR TO THE STUDY AND IMMEDIATELY SEES THE BODY OF KENNEDY ON THE FLOOR)

WATERFIELD: Kennedy!

9 (2 next )

(HE BENDS BESIDE HIM AND REALISES HE IS DEAD.

WATERFIELD LOOKS AT THE OPEN DOOR TO THE INNER ROOM AND GETS UP AN MOVES INTO IT)

16. 2 B 35
DALEK fgd R
WATERFIELD enters

6. INT. THE INNER ROOM. NIGHT.

(THE DALEK RAISES ITS EYE STICK AND REGARDS WATERFIELD)

WATERFIELD: What has happened?

DALEK: The human discovered our communication system.

/MUSIC OUT/

WATERFIELD. And youmurdered him?

DALEK: He would have betrayed us.

WATERFIELD: But you don't have to kill!

DALEK: Silence!

WATERFIELD: I won't be silent! What are you dragging me into? You've destroyed a human life, don't you understand that!?

DALEK: That is of no consequence.

WATERFIELD: No consequence ...?

17. 4 C
MS DALEK

DALEK: There is only one form of life that matters. Dalek life. Obey your orders, Water-field.

18. 2 B 16
MCU WATERFIELD

(repeat 12 or 13)
/ MUSIC 14H/

19. 4 C (THE DALEK /STARTS TO DISAPPEAR)
MS DALEK

MIX TO

20 1 CAPTION

WATERFIELD: No, wait! wait! What am I to do with the body?

21. 2 B 16 I can't .. I can't go on with this.
MCU WATERFIELD

22. 1 CAPTION (THE DALEK DISAPPEARS AND WATERFIELD SINKS TO HIS KNEES IN DESPAIR)

23. 2 B
A/B

/4 EAST MOVE TO A/

24. 3 (tracked in to cam 4 position.)
CM 2-shot DR WHO/ JAMIE

(On to page 9 scene 7)

/ 3A 4A B1 /

24 on 3

FX a/b

MUSIC cont.

7. INT. ANTIQUE SHOP. NIGHT.

(DOCTOR WHO AND JAMIE THEIR HEADS PRESSED TO THE DOOR, ARE LISTENING)

JAMIE: Can you hear any more?

DOCTOR WHO: Somebody was shouting. We've got to get in there.

TRACK out and see

JAMIE: What about the wire?

DOCTOR WHO: It's too pliable.

(THE DOCTOR GRIPS JAMIE'S ARM. THERE IS A SOUND FROM THE FRONT DOOR. THEY GO TO THE GROUND BEHIND THE COUNTER. / FX FOOTSTEPS /

PERRY at door as DR/JAMIE fgd

THE SHOP DOOR OPENS AND ALTHOUGH THE BELL TINKLES PERRY PUTS UP A HAND AND STIFLES THE SOUND AS QUICKLY AS HE CAN)

/ 2A C1 /

25. 2 A 24

MCU WATERFIELD

8. INT. INNER ROOM. NIGHT.

PAN him to door as he rises

(WATERFIELD IS ALERTED BY THE SOUND OF THE ~~BELL~~ FX BELL WHICH IS REPRODUCED IN HIS OWN OFFICE. HE GETS UP HURRIEDLY AND MOVES OUT OF THE INNER ROOM)

. )

26. 1 A (CRABBED L)

CMS WATERFIELD

WPS



Music continued

/ 1A A1 /

shot 26 on 1

CRAB L with WATERFIELD to 1B as WATERFIELD fwd to end close on indicator

9. INT. WATERFIELD'S STUDY. NIGHT.

(WATERFIELD MOVES NOW TO A SQUARE BOX ON THE WALL WHICH HAS SEVERAL NUMBERS ON IT AND BENEATH THE NUMERS HOLES. ONE SUCH HOLE HAS A WHITE DISC SHOWING AND OVER THE HOLE ARE THE WORDS "FRONT DOOR")

27. 4 A 24

JAMIE/DR WHO behind counter fgd. PERRY W/S at door

/ 4A 3A B1 /

10. INT. ANTIQUE SHOP. NIGHT.

TRACK out to HOLD as JAMIE round d/s end of counter to PERRY

(PERRY STANDS BY THE FRONT DOOR. HE MOVES SILENTLY ACROSS THE SHOP TO THE DOOR LEADING TO THE REST OF THE HOUSE. HE IS CAREFUL TO MAKE NO SOUND.

JAMIE, INDICATED BY THE DOCTOR MOVES TO BEHIND PERRY.

THE DOCTOR EMERGES BY THE SIDE OF PERRY, WHO TURNS, STARTLED)

28. 3 A 24

CM 3-shot

PERRY: What are you doing here?

DOCTOR WHO: You made the appointment.

PERRY: ten o'clock MUSIC 14H out

(PERRY TURNS AND REALISES THAT JAMIE IS BEHIND HIM)

( 4 next )

( 4 next )

shot 28 on 3

DOCTOR: We thought we'd be early. What are you doing here?

PERRY: I work here.

JAMIE: Then what are you creeping about for?

DOCTOR: I think you've got some explaining to do - Mr. Kenneth Perry.

29 4 A 9
CU PERRY

PERRY: My name isn't Kenneth. It's Keith. Look, I don't understand this.

30 3 A 9
CU DR WHO

DOCTOR: Keith, I see. Do you know a man named Bob Hall.

31. 4
CU PERRY

PERRY: Well? He's a man Mr. Waterfield employs.

32. 3 A 24
CU DR WHO

DOCTOR: He keeps some rather rough company including a man called .....Ken.

33. 4 A 24
CM 3-shot

PERRY: Ken? Kennedy!

JAMIE: What?

DOCTOR: Who's Kennedy?

PERRY: Wait a minute. This is all too quick for me. I'll answer your questions, if you answer mine.

34. 3 A 9
CU DR WHO

MUSIC 14J (repeat 14D)

(JAMIE LOOKS AT THE DOCTOR WHO NODS)

35. 1 A 24
MS WATERFIELD

Sc.11A

(ON TO PAGE 12)

/ 1A A1 /

35 on 1 MS WATERFIELD
PAN him L

Sc. 10.A. STUDY

14J
MUSIC continued

/ 1C 2A 3 cutaway C1 /

36. 2 A 24

MS WATERFIELD
he comes fwd
depress to
feature prop

11. INT. THE INNER ROOM. NIGHT.

(WATERFIELD PUTS THE PAPERS ON THE FLOOR.

He gpés u/s again

HE MOVES TO THE PACKING CASE AND LIFTS FROM WITHIN IT A BOX THE LID OF WHICH HE OPENS.

INSIDE IS A COMPLICATION OF WIRES AND TERMINALS AND TWO LARGE GLASS BALLS FILLED WITH SOME CLOUDY MIXTURE.

WATERFIELD PLACES IT CAREFULLY ON THE FLOOR.

HE MOVES TO HIS PAPERS, FINDS A PHOTOGRAPH OF THE DOCTOR, AND DELIBERATELY TEARS IT IN HALF.

37. 1

38. 2 CU photo of DR WHO
a/b TRACK in to tighten

39. WATERFIELD bix
with photo

HE INSERTS ONE HALF IN THE LID OF THE BOX SO THAT IT SHOWS AND THEN CLOSES THE LID AND CLICKS OVER A LITTLE LATCH.)

39. 4 A 24 4A 3A B1

3-shot JAMIE/
PERRY/DR WHO

12. INT. THE ANTIQUE SHOP. NIGHT.

(PERRY, THE DOCTOR AND JAMIE ARE NEAR THE DOOR TO THE REST OF THE HOUSE)

( 3 next )

(ON TO PAGE 13)

PERRY: ... and the telephone box was for a collector of curios.

40 3 A
CU
DR WHO

DOCTOR WHO:
But it belongs to me.

PERRY: But why is the telephone bosso important to you.

41. 4 16 .
T.2-shot JAMIE/
PERRY

DOCTOR WHO: Because... of what is inside it, and because its mine.

JAMIE: Where is it?

42. 3
CU DR WHO

PERRY: At the back.

DOCTOR WHO: Is there another way in. This door's locked.

43A 4 9
CU PERRY

PERRY: We might be able to get over the yard gates. You see, this door has an electric lock on it.

43. 3 A 24
3-shot

DOCTOR WHO: Show me this yard of yours.

As its a police box,

PERRY: Shouldn't we get the police?

JAMIE: Doctor!

DOCTOR: Jamie!

(JAMIE IS LOOKING AT THE DOOR AS THE DOCTOR AND PERRY TURN. SLOWLY AND SILENTLY, WITHOUT ANY CLICK OR BUZZING SOUND, THE DOOR OPENS SLOWLY.

44. 4 A 16
CM 3-shot WATERFIELD/
PERRY/JAMIE

THEY WATCH IT FOR A MOMENT OR TWO, CAUGHT IN THE ATMOSPHERE.

THE DOCTOR TAKES HOLD OF JAMIE AS HE STARTS TO MOVE FORWARD INTO THE SHADOWS, HE EASES HIMSELF FORWARD AND MOVES INTO THE DARKNESS)

45. 3 A 24
3-shot

RUN ON

46. 1 A 35
Max.
height

(Max. Height) / 1A 2A 3 (cutaway) 4C A1 /

4¢ on 1 DR WHO in JAMIE/PERRY after. PAN with DR WHO to KENNEDY

14. INT. WATERFIELD'S STUDY. NIGHT.

JAMIE/PERRY DR crowd round KENNEDY

(THE STUDY DOOR OPENS A FRACTION AND THEN THE DOCTOR THROWS IT OPEN.

JAMIE AND PERRY CROWD IN BEHIND HIM.

DOCTOR WHO MOVES TO WHERE KENNEDY IS LYING ON THE FLOOR. HE KNEELS DOWN AND EXAMINES HIM)

DOCTOR WHO: He's dead.

PERRY: That's Kennedy.

47 2 A 24 /

Desk fgd. 3-shot JAMIE/ PERRY/DR WHO

(PERRY MOVES ACROSS TO THE DESK AND LIFTS THE TELEPHONE)

JAMIE: What are you doing?

TRACK out as PERRY fwd to phone

PERRY: Getting the police.

(FROM THE PHONE COMES THE SOUND OF HEAVY INTERFERENCE. FX

PERRY JIGGLES THE RECEIVER BUT FINDS THAT ITS NO USE. HE MOVES TO THE DOOR)

HOLD PERRY as he goes u/s

I don't think we ought to touch anything. I'll be as quick as I can.

(PERRY GOES OUT)

48. 1 A 16 /

CM 2-shot

JAMIE: Why didn't you stop him.

( 2 next )

DOCTOR WHO: He's perfectly right.

JAMIE: But the ship...?

48A 2 A 24
2-shot
DR to fgd

DOCTOR WHO: We must find it before he gets back. I wonder what's causing the interference?

(DOCTOR WHO LIFTS THE TELEPHONE. HE REPLACES IT THOUGHTFULLY. HE OPENS A DRAWER OR TWO NOTES AN ODD PAPER ON THE FLOOR)

JAMIE: Looks as if Waterfield's cleared out.

49. 1 A 24
MS DR WHO into 2-shot with JAMIE. ELEVATE and TRACK out as DR moves L. to KENNEDY

DOCTOR WHO: Why make a date to meet us at midnight.
ten.

JAMIE: Well, he couldn't have known he was going to quarrel with Kennedy.

CAMERA 2 to C

(THE DOCTOR MOVES OVER TO THE BODY)

DOCTOR WHO: But how did he die? Limbs are stiff, fists clenched... Look. He died in terrible agony. Ah!

JAMIE: What?

(THE DOCTOR BENDS OVER KENNEDY AND MOVES A HAND PARTIALLY HIDDEN UNDER THE BODY. A PIECE OF PHOTOGRAPH IS GRIPPED IN KENNEDY'S FINGERS.

THE DOCTOR PRISES IT LOOKSE. THEY BOTH LOOK AT IT)

50. 3 (cutaway)
CU torn photo

It's your photograph!

51. 1 A
3-shot

(DOCTOR WHO NODS)

( 4 next )

shot 51 on 1

DOCTOR WHO: He fell there... his hand outstretched...

(DOCTOR WHO LOOKS AT THE BOOKCASE WITH RENEWED INTEREST)

Let out JAMIE

Dr who comes fwd then to bookcase

Jamie. go out in the corridor we came through from the shop. Pace it out to the door here.

(JAMIE GOES OUT OF THE STUDY DOOR.

DOCTOR WHO PACES OUT FROM THE BOOK-CASE TO THE STUDY DOOR. HE THEN RETURNS TO THE BOOKCASE.

JAMIE REAPPEARS)

52. 4 C 24
MS JAMIE

JAMIE: Fifteen.

53. 1 A
MS DR WHO

(Onto page 17)

DOCTOR: Only five here from bookcase to door. There's another room behind here.

54 4 C
MS JAMIE
PAN him L for 2-shot

(DOCTOR MOVES TO THE BOOKCASE.

JAMIE JOINS HIM. THEY PULL OUT SOME OF THE BOOKS.

THE DOCTOR STARTS RUNNING HIS HANDS DOWN ONE WALL TO SEE IF THERE IS A SECRET SWITCH.)

55. 1 A 24
CMS JAMIE.
TRACK out to let in DR WHO

Hey look there's a
JAMIE: Keyhole here.

/ MUSIC 15 /

(DOCTOR GOES TO SEE. THEY PULL OUT SOME MORE BOOKS.)

TRACK out to hold DR WHO .Let out JAMIE as they break away from bookcase.

DOCTOR: He'll have the key on him. Find something to force the door open.

(THEY BOTH TURN AWAY)

(THE SECRET DOOR SUDDENLY CLICKS OPEN.

56. 4 C (tracked in) 24/16
CM 2-shot
DR WHO/JAMIE
PAN R.with them

THEY TURN AND THEN KEEP OUT OF ANY POSSIBLE LINE OF FIRE, NOT KNOWING WHAT IS BEHIND THE DOOR.

57. 2 C 24
DR WHO/JAMIE in doorway.WATERFIELD bgd. They move fwd.

THEY PEER INTO THE ROOM.

JAMIE AND THE DOCTOR MOVE SLOWLY INTO THE ROOM.

/ CAM 4 to A QUICKLY /

SILENTLY BEHIND THEM, WATERFIELD APPEARS IN THE OPEN STUDY DOOR, WATCHING THEM.)

/ 3B 2C C1 /

/ C1 move couple paces to cam 4 /

14. INT. THE INNER ROOM. NIGHT.

(DOCTOR AND JAMIE STAND SURVEYING THE INNER ROOM.)

58. 3 B 24
Two dalek boxes

58 on 3

THE TWO LONG BLACK BOXES ARE GIVING OFF THEIR HUMMING NOISE AND THEIR LIGHTS ARE FLASHING)

59. 2 C
DR/JAMIE

DOCTOR WHO: That's where the telephone interference is coming from.

60. 3 B
Dalek boxes. let in JAMIE/DR

(DOCTOR WHO MOVES TO INVESTIGATE. JAMIE LOOKS AT THE BOX ON THE FLOOR)

JAMIE: Here's the other half of the photograph. Kennedy must have found it...

(JAMIE PICKS UP THE BOX AND STARTS TO OPEN IT.

DOCTOR WHO TURNS)

DOCTOR WHO: Jamie ... don't open that ...

(BUT JAMIE HAS ALREADY RELEASED THE CATCH.

THE DOCTOR MOVES AS HE SPEAKS SO THAT HE AND JAMIE ARE CLOSE TOGETHER WITH JAMIE HOLDING THE BOX. / MUSIC 16 /

AS THE LID OPENS, SMOKE BILLOWS OUT (DRY ICE) INTO THE FACES OF THE DOCTOR AND JAMIE. BOTH OF THEM STAGGER AND COUGH.

JAMIE DOUBLES AND FALLS TO ONE KNEE, THE BOX SLIPPING FROM HIS HANDS TO THE GROUND.

DOCTOR WHO CLUTCHES HIS FACE AND STAGGERS TO ONE SIDE. / CLEAR TRAP /

61. 2 C 24
DR WHO/JAMIE

WATERFIELD COMES THROUGH THE DOOR, A HANDKERCHIEF TO HIS FACE./ HE MOVES TO THE BOX AND CLOSES THE LID.

62. 3 B
A/b Let in WATERFIELD

( 4 next)

shot 62 on 3

MUSIC 16 continued

WATERFIELD NOW DRAGS JAMIE TO BETWEEN THE BLACK BOXES. THEN HE MOVES TO DOCTOR WHO AND DRAGS HIM TO BETWEEN THE BLACK BOXES ALSO.

WATERFIELD RETURNS TO THE STUDY, THEN REAPPEARS WITH A BRIEF CASE IN HIS HANDS. HE MOVES TO THE BLACK BOXES AND STARTS TO ADJUST CERTAIN DIALS)

63. 4 A 24
Shop door with fgd interest PERRY/ PC left to R

/ 4A B1 /

15 INT. THE ANTIQUE SHOP. NIGHT.

(THE SHOP DOOR OPENS AND PERRY COMES IN FOLLOWED BY A POLICE CONSTABLE)

PERRY: This way, Officer.

(PERRY MOVES ACROSS THE SHOP)

/ 3B C1 2 on caption /

64. 3 B
3-shot a/b

16 INT. THE INNER ROOM. NIGHT.

(WATERFIELD STANDS BETWEEN THE UNCONSCIOUS BODIES OF DOCTOR WHO AND JAMIE, CLUTCHING HIS BRIEF CASE.

65. 2
Caption

GRADUALLY ALL THREE OF THEM DISAPPEAR)

66. 1 A 24
Low angle MLS KENNEDY

17 INT. THE STUDY. NIGHT.

shot 66 on 1

(PERRY AND PC COME INTO STUDY)

(THE CONSTABLE BENDS OVER THE BODY OF KENNEDY)

TILT up as PERRY/KENNEDY

PERRY: Now there were a couple of other gentlemen here -

into shot

(SPINNING ROUND)

Oh - they seem to have disappeared.

PERRY fwd for CU

(HE MOVES FORWARD)

FADE TO BLACK

---

RECORDING BREAK

---

RE-SET TRUCK MOVE TRUCKS CAMERA 3 fit 4½ for 35

67 on 1 next

1D 4D/E 3C
A2 B2

MUSIC 17

FADE UP

67. 1 D 35
French windows out of focus

slowly focus up

19. INT SITTING ROOM. MAXTIBLE HOUSE. DAY.

(OPENING SHOT OF SHARP BLURRED LIGHT , A LINK CUT FROM THE PRECEDING SCENE.

THE LIGHT GRADUALLY FORMALISES ITSELF AS SUNLIGHT SHINING THROUGH THE WINDOW OF THE ROOM

68. 4 D 9
CU DR WHO

DOCTOR WHO IS LYING ON A COUCH FACING THE WINDOW.
HE BLINKS OPEN HIS EYES , SHUTS THEM AGAIN/ AND OPENS THEM CAUTIOUSLY.

69. 1 D
French windows

70. 4 D 35
Deep 2-shot JAMIE fgd in chair.
DR WHO u/s

FX: summer bird-song

70 on 4

NEAR DOCTOR WHO, LYING BACK IN A WING ARMCHAIR, IS JAMIE - STILL UNCONSCIOUS.

THE DOCTOR TRIES TO GET UP FROM THE COUCH BUT FINDS THAT HE HAS A SPLITTING HEADACHE. HE SITS WITH HIS HEAD IN HIS HANDS.

71. 3 C
MCU DR WHO

72. 4 D 35

JAMIE L
DOOR R. PAN L
with MOLLY
to bring DR WHO
R of frame

A PRETTY HOUSEMAID, MOLLIE, COMES INTO SHOT BEHIND THE COUCH, CARRYING A TRAY UPON WHICH IS A JUG AND TWO GLASSES.

MOLLIE IS DRESSED AS A HOUSEMAID WOULD BE IN 1867)

MOLLIE: Sir?

(DOCTOR WHO LOOKS AROUND AND STARTS TO RISE BUT FINDS IT IS TOO MUCH FOR HIM)

73. 1 D 24
2-shot MOLLY/DR

MOLLY to DR

Are you feeling better, sir? You did have a party last night, didn't you? The master sent this in for you, sir.

(MOLLIE SETS THE TRAY DOWN AND STARTS TO POUR OUT SOME SLIGHTLY FOAMING LIQUID INTO ONE OF THE GLASSES)

DOCTOR WHO: The master? Mr. Waterfield?

MOLLIE: Oh, no, sir. Mr. Maxtible. Mr. Waterfield came back from abroad last night with you and the young gentleman, sir. Don't you remember?

74. 4 D 35
3-shot JAMIE/MOLLY/DR
MOLLY to fgd

DOCTOR WHO: Not very much.

(HE SNIFFS HIS DRINK, TASTES IT AND DECIDES IT IS SAFE TO DRINK.

( 1 next )

MOLLIE HAS TURNED HER ATTENTION TO JAMIE)

MOLLIE: I'd best not wake him.

DOCTOR WHO: What's your name?

MOLLIE: Mollie Dawson, sir.

DOCTOR WHO: This seems to be working remarkably well.

75. 1 D 24
MS MOLLY .
PAN R for CM
2-shot with
DR

(HE FINISHES HIS DRINK)

MOLLIE: Am I to pour some more, sir?

DOCTOR WHO: No, Mollie, but you can tell me what the date is?

MOLLIE: The date?

DOCTOR WHO: That's right. I'm feeling better but I can't seem to remember anything. The date, where I am...

76. 4 D 35
3-shot MOLLY/DR
MAXTIBLE/WATERFIELD R.

(try from Pos E.?)

MAXTIBLE x's L
CRAB L.

TRACK outHold 3-shot

MAXTIBLE: (OOV) All right, Mollie.

(MOLLIE CURTSEYS AND HURRIES AWAY AND THEODORE MAXTIBLE MOVES INTO SHOT, FOLLOWED BY EDWARD WATERFIELD)

The answers you require might come better from me. My name is Theodore Maxtible. I am the owner of this house. Please don't get up. I have the greatest sympathy for your condition, since I caused it to happen.

(MAXTIBLE DRAWS UP A CHAIR FOR HIMSELF AND SITS OPPOSITE THE COUCH, HIS BACK TO THE WINDOW.

( 1 next )

WATERFIELD STANDS NEAR MAXTIBLE'S CHAIR)

DOCTOR WHO: And this gentleman? Edward Waterfield, perhaps?

77. 1 D 24
Deep 3-shot MADTIBLE WATERFIELD/DR WHO

(WATERFIELD INCLINES HIS HEAD)

You don't keep your appointments, do you?

WATERFIELD: There were circumstances...

DOCTOR WHO: Yes, indeed there were...

MAXTIBLE: Please, Doctor. First things first. You asked the date and you asked where you were.

DOCTOR WHO: Well?

MAXTIBLE: You are in my house, some miles from Canterbury. The date is June the second, 1867.

78. 4 E 9
MCU DR WHO

DOCTOR WHO: And what do you think you're up to? You steal my property, spirit Jamie and me a hundred years back in time and murder men along the way...

79. 3 C 9
MCU WATERFIELD

WATERFIELD: I had nothing to do with the deaths of that man.

80. 4
MCU DR WHO

DOCTOR WHO: I don't believe you.

81. 1 D 9
MCU MAXTIBLE

( 4 next )

(On to page 24)

MAXTIBLE: You will believe my friend, Doctor. All of us are victims of a higher power, sir. A power more evil and terrible than the human brain can imagine.

82. 4 MCU DR WHO

83. 1 MCU MAXTIBLE

84. 4 MCU DR WHO

DOCTOR WHO: Power ! Victims I don't know what you mean.

85. 3 MCU WATERFIELD

WATERFIELD: They've taken my daughter, Victoria.

86 4 MCU DR WHO

/Camera 3 to Bare Room/

DOCTOR WHO: And who are "they"?

87. 1 D 35
3-shot MAXTIBLE/ WATERFIELD/DR WHO
MAXTIBLE comes fwd and out R of frame

MAXTIBLE: You will not be kept in suspense for very long. Come with us and we'll show you how it all began.

WATERFIELD: Do whatever it is they want, Doctor, I beg of you. My daughter's life is in your hands.

(DOCTOR WHO LOOKS AT WATERFIELD)

88. 4 MCU DR WHO

DOCTOR WHO: I'll lister

89. 1 a/b DR WHO x's to R of frame. Hold 2-shot with PAINTING centre

/4 to D fast/

(MAXTIBLE GETS UP AND STARTS TO MOVE.

THE DOCTOR AND WATERFIELD FOLLOW.

WATERFIELD STOPS BY A PAINTING ON THE WALL AND GAZES AT IT.

IT IS A PAINTING OF A YOUNG GIRL ON NINETEEN, EXQUISITELY BEAUTIFUL)

WATERFIELD x's out R . Hold DR / PAINTING.)

( 4 next )

Is that your daughter?

WATERFIELD: No, sir. That is a painting of my wife when she was a young girl. She is dead now, rest her soul, but Victoria is the image of her. /MUSIC 18/

(WATERFIELD MOVES ON.

THE DOCTOR LOOKS AT THE PAINTING AND THEN FOLLOWS.

HOLD ON THE PAINTING)

90. 4 D 9
CU PAINTING

CAM 1 under 3's cable to Pos E.

MIX TO:

91. 2 A 24 2A 3D C1 (crabbed R)
Matching CU VICTORIA
TRACK out to see window frame

21. INT. A BARE ROOM. DAY.

BIRDSONG

(VICTORIA STANDS AT THE HEAVILY BARRED WINDOW, THE SUNLIGHT SHINING ON HER FACE.

SHE HAS SOME BREAD IN HER HANDS AND OUTSIDE THE WINDOW CAN BE HEARD THE TWITTERING OF BIRDS. FX out

VICTORIA IS BREAKING OFF LITTLE BITS OF BREAD AND PUSHING THEM THROUGH THE BARS. BEHIND HER THERE IS THE CREAKING SOUND OF A DOOR OPENING. MUSIC 10A (rpt 14D)

92. 3 D 9
DALEK/VICTORIA

VICTORIA SWINGS ROUND AND PRESSES HERSELF AGAINST THE WALL NEAR THE WINDOW, HER EYES DILATING IN TERROR.

93. 2 A 35
DALEK/VICTORIA

A DALEK ENTERS THE BARE ROOM.

THE DALEK SURVEYS VICTORIA AND THEN DIRECTS ITS EYE-STICK TO SOME PLATES OF FOOD, AND A METAL CAN OF WATER AND A TIN MUG ON A ROUGH TABLE)

DALEK: You have not eaten. (cont ...)

94. 3 D 4½
CU VICTORIA

(VICTORIA MERELY STARES BACK, TRYING TO EDGE AS FAR AGAINST THE WALL AS POSSIBLE.

95. 2 A
a/b

THE DALEK MOVES ITS EYE-STICK UP TO THE BARRED WINDOW)

DALEK: (cont) You will eat. That is an order. Answer.

96. 3

CU VICTORIA

VICTORIA: Yes.

DALEK: You will not feed the flying pests outside.

(VICTORIA TURNS HER HEAD AWAY)

97. 2

DALEK/VICTORIA

Answer!

VICTORIA: Yes.

(THE DALEK MOVES BACKWARDS SLIGHTLY)

DALEK: Move to the machine.

98. 3

CU VICTORIA

(VICTORIA STARES BACK AT THE DALEK)

Move!

99. 2

DALEK/VICTORIA

VICTORIA to u/s R.

CRAB L to hold

(VICTORIA MOVES ACROSS THE ROOM TO A BLANK PART OF A WALL AGAINST WHICH IS A SMALL, ROUGH BED. NEAR THE BED, AGAINST THE WALL IS THE MACHINE.

ON THE FLOOR IS A METAL PLATE. RUNNING UP THE WALL FROM THE METAL PLATE ARE A SERIES OF BULBS, TWO LINES OF THEM, WIDE ENOUGH FOR A PERSON TO STAND BETWEEN THEM.

TO THE RIGHT OF THE BULBS IS A PANEL OF GLASS.

( 3 next )

VICTORIA STANDS ON THE METAL PLATE, BETWEEN THE METAL BULBS.

IMMEDIATELY THERE IS A HIGH PITCHED WHINING SOUND, THAT RISES AND DESCENDS.

VICTORIA CLUTCHES HER EARS.

100. 30 D 4½
(CRABBED R. CU VICTORIA)

LIGHTS IN THE BULBS FLASH ON AND OFF.

101. 2 T
a/b

THERE IS A POWER GROWLING BUZZ AND A SERIES OF FIGURES APPEAR ON THE GLASS PANEL, AS FOLLOWS:

· as VICTORIA moves PAN on to DALEK

111-968 - 2113 - 4 - 7582 - 1.

Let her out

VICTORIA STEPS OFF THE METAL PLATE AND SITS GRATEFULLY ON THE BED, THE SOUND OBVIOUSLY AFFECTING HER)

DALEK: (cont) The weight of your body has fallen by seventeen ounces.

(THE DALEK HAS MOVED TO EXAMINE THE GLASS PANEL AND ITS NUMBERING)

Your heartbeat is too rapid.

(THE DALEK SWINGS ITS EYE-STICK TOWARDS VICTORIA, WHO CRINGES BACK ON THE BED)

102. 3 D 24
MS VICTORIA

Your nervous system is in disorder.

VICTORIA: (HALF WHISPER) What do you expect.

(AND WITH A SUMMONING OF COURAGE:)

What do you expect! For pity's sake, let me go.

103. 2 A 35
MS DALEK

DALEK: Speak when you are told to speak! (cont ...)

shot 103 on 2

(THE DALEK STARTS TO MOVE AWAY, TO THE ENTRANCE DOOR.

AT THE DOOR THE DALEK TURNS ITS EYE-STICK TOWARDS VICTORIA)

DALEK: (cont) More food will come. Eat it. Or you will be fed by force.

(THE DALEK GOES OUT OF THE CELL ROOM. MUSIC string

104. 3 D 24

a/b CRAB R along edge of rostrum. to tighten

VICTORIA SINKS ON TO THE BED IN HOPELESS SOBBING DESPAIR) M.19

105. 1 E 35 No Boom

CU piece of equipment slow track out and elevate to max.height

22. INT. MAXTIBLE'S WORK ROOM. DAY.

(THE ROOM IS A MASS OF CURVED GLASS PIPES WITH CABLES INSIDE, COMPLICATED MACHINES, ENORMOUS COILS AND RETORTS. MUSIC, OUT

EVERYTHING APPEARS TO BE BUILT AROUND, AND WIRES AND CABLES LEAD TO, A LARGE CABINET WITH SEMICIRCULAR SIDES AND A DOME TOP, LARGE ENOUGH TO TAKE FOUR PEOPLE STANDING UP INSIDE IT. AT THE MOMENT THE DOOR OF IT IS CLOSED. FX: DRIPPIN WATER

106. 2 D 9 GURGEES BUBBLEW

Deep 2-shot MAXTIBLE/ WATERFIELD. DR X's to CAM R. of WATERFIELD

SC. 21A.Outside Workroom

MAXT: Here we are Dr, we shall be undisturbed. FISH

MAXTIBLE AND WATERFIELD STAND ON EITHER SIDE OF THE DOCTOR, AS THE THREE OF THEM SURVEY THE ROOM)

Scene 21B. Int. Workroom

107. 1 B ~~35~~ 3 ~~Hmm Yes.~~ C2

Equipment fgd Door bgd WATERFIELD/ MAXTIBLE /DR enter e

DOCTOR WHO: And now perhaps, you will tell me something.

(MAXTIBLE, HIS EYES GLEAMING, STEPS FORWARD)

( 3 next )

shot 107 on 1

MAXTIBLE: Patience for just a little longer, my dear sir.

MAXTIBLE fwd to bench

DOCTOR: Do you understand what's happened? A man has been murdered. You behave as if we were going on a Sunday School outing.

MAXTIBLE: But neither Waterfield nor myself caused that death, Doctor.

CRAB L as MAXTIBLE moves

WATERFIELD: That is perfectly true.

DOCTOR: Will you tell me what this is all about! Why have you brought us to your house? Who are these enemies of yours, the ones who control you?

MAXTIBLE tu ns to WATERFIELD .TRAFEK TRACK out to exc lude him for 3-shot

MAXTIBLE: Brilliant minds, Doctor. Oh, I admi Waterfield, they've
WATERFIELD: Monsters
MAXTIBLE: Oh I admit Waterfield they&ve acted callously.
WATERFIELD: They're inhuman monsters.

DOCTOR: Inhuman?

WATERFIELD: Creations of the Devil.

MAXTIBLE: Let me explain.

108. 3 E 24/35
MS DR .
MAXTIBLE in for 2-shot
TRACK out for 2-shot with MAXTIBLE as directed to Pos F.

DOCTOR: Yes, please!

MAXTIBLE: fascinated me and I have the money to indulge my whims. Waterfield here is an expert in certain scientific and mechanical matters. Together we constructed everything you see about you.

( 1 next )

(DOCTOR WHO MOVES WITH MAXTIBLE TO EXAMINE SOME OF THE CONSTRUCTIONS)

DOCTOR WHO: To find a way of travelling through time?

MAXTIBLE: Yes. This was my theory. A mirror reflects an image, does it not?

(DOCTOR WHO NODS)

109. 1 G 35
MS MAXTIBLE PAN him fwd to WATERFIELD then u/s to D.WHO

So you may be standing here and yet appear to be standing fifty feet away. Through the new investigations into electro-magnetism twelve years ago by J. Clerk Maxwell, and Faradays experiments in static electricity ...

C2

110. 2 E 9
CU DR WHO

DOCTOR WHO: Static?

110A 1
a/b

MAXTIBLE: Correct. Waterfield and I attempted to define the image of a mirror and project it.

(MAXTIBLE MOVES TO HIS CABINET AND OPENS THE DOOR) A3

There are one hundred and forty four separate mirrors in here, doctor.

110 B 3 F (crabbed R.
MS WATERFIELD

PAN him to 2-shot with DR WHO

( 1 next )

(Onto page 31 )

110B on 3

WATERFIELD: Each mirror is of highly polished metal. Each one is subjected to electric charges, all positive.

111. 1 H 16
MCU MAXTIBLE

MAXTIBLE: Like kinds repel in e lectricity, Doctor and in this way we hoped to repel the image of the mirrors to any place we directed.

112 4 F 9 ( L of cam 3)
MCU DR WHO

DOCTOR WHO: You mentioned static electricity.

113 3 F 9
CU WATERFIELD

WATERFIELD: That was our last experiment. Positive and negative electricity had failed, so we tried static. If only we had understood what powers we were going to unleash.

114. 1 H 9
MCU MAXTIBLE

DOCTOR WHO: What powers?

115. 3 F
CU WATERFIELD

WATERFIELD: In the middle of our trial test with static, creatures burst out of the cabinet. Invaded the house, took away my daughter ..

116. 1 H 35
2-shot DR WHO/ WATERFIELD . Let in MAXTIBLE for 3-shot Gp. moves L. CRAB. hold to 3-shot

(MAXTIBLE TRIES TO SOOTHE WATERFIELD)

MAXTIBLE: Please, my friend ...

(MAXTIBLE HELPS WATERFIELD TO A NEARBY SEAT)

We shall win through. Now that the Doctor is here.

DOCTOR WHO: These creatures .. ?

117. 4 F 24
2-shot WATERFIELD/ DR WHO

WATERFIELD: We had opened the way for them with our experiemnt. They forced me into the horror of time travel, Doctor. I was ordered to steal a box belonging to you, and thus lure you into a trap and transport you here, with your colleague, Mr. McCrimmon.

( 1 next )

NEW PAGE
LL 2

shot 117 on 4

DOCTOR: These creatures knew about me.

MAXTIBLE: They supplied us with likenesses.

TRACK out for 3-shot MAXTIBLE L.

WATERFIELD: What could I do? They said my daughter would die ....

118. 1 G 35

MUSIC 19A

Cabinet R
Gp. f&d L MAXTIBLE /WATERFIELD /DR WHO

(SLOWLY BEHIND THEM, THE DOOR OF THE CABINET OPENS.

A DALEK CAN BE SEEN IN THE CABINET.

IT EMERGES SLOWLY ..... SILENTLY)

DOCTOR: What are they called ..... these creatures?

(THE DOCTOR ALREADY SUSPECTS THE ANSWER)

119. 3 F 9

DALEK: Doc - tor.

CU ~~DR WHO~~

(THE DOCTOR TURNS. HE BACKS AWAY AND THE DALEK MOVES FORWARD)

DALEK: Now do you understand?

DOCTOR: Yes perfectly.

120. 1 A 35

a/b MAXTIBLE / WATERFIELD move out of shot L.

CRAB to DALEK/ DR WHO

(THE DALEK SWINGS ITS EYE-STICK TO WATERFIELD AND MAXTIBLE. ITS VOICE HARSHENS.)

DALEK: Move back!

(THEY DO SO HURRIEDLY)

( 3 next )

DALEK: Our plan has worked! We shall triumph!

(THE DALEK MENACES THE DOCTOR)

NEW PAGE
LL2

DALEK: You will obey. You will obey.

DOCTOR: Obey what? What do you want?

DALEK: We have your Time ship. We will destroy it unless you help us with an experiement.

121 3 F
CU DR WHO

(ON TO PAGE 33)

DOCTOR WHO: Oh, I am, am I? What experiment?

DALEK: You will help the Daleks test another human being.

DOCTOR WHO: What kind of test?

122. 1 H 9
CU DALEK

DALEK: Do not question?

123. 3 F 9
BCU DR WHO

DOCTOR WHO: I won't be your slave. It doesn't matter what you do ..

124. 4 F 16
~~CM 2-shot~~ WATERFIELD/
MAXTIBLE

WATERFIELD: Doctor, I beg of you ...

125. 1 / C 3 /
CU DALEK

DALEK: No harm will come to you if you agree. Where is your companion?

126. 3 F
BCU DR WHO

DOCTOR WHO: Jamie?

127. 4 F 9
MCU WATERFIELD

WATERFIELD: He is in the house. I did everything you asked me to do.

128. 3 /
BCU DR WHO

DOCTOR WHO: Why do you ask about Jamie?

129. 1 24 /
CMS DALEK

DALEK: He is the human being who is to be tested.

130. 3 /
BCU DR WHO

DOCTOR WHO: Why, what do you mean? Tested how?

131. 1 /
CU DALEK

DALEK: Silence! You will reveal nothing your companion. Obey the Daleks. You are in our power.

132. 4 16
CM 2-shot
MAXTIBLE/WATERFIELD

(THE DALEK RETREATS INTO THE CABINET AND THE DOOR CLOSES.

DOCTOR TURNS TO MAXTIBLE AND WATERFIELD)

133. 1 /
DALEK moves back to cabinet

134. 3 24 RUN ON
~~CMS~~
DR WHO PAN L for 3-shot then GRAB 1 with him to cabinet
1 clear to sitting room
( 2 next )

DOCTOR WHO: What have you done with your infernal meddling! (cont...)

NEW PAGE
LL 2 134 on 3

He moves L.
PAN and CRAB L
with him to 3-shot

(THE DOCTOR STRIDES OVER TO THE CABINET AND WRENCHES OPEN THE DOOR)

(THE CABINET IS EMPTY)

then TRACK in
for CS MAXTIBLE

DOCTOR: (CONT'D) What is this test, do either of you know.

(WATEFIELD SHAKES HIS HEAD. MAXTIBLE LOOKS AT WATERFIELD.)

WATERFIELD: No.

MAXTIBLE: I believe I do.

(MAXTIBLE MOVES. HE IS OBVIOUSLY DECIDING TO REVEAL SOMETHING, MAKING UP HIS MIND TO TELL THEM SOMETHING.)

MAXTIBLE: They ... the Daleks I mean ... they tell me that they have always been defeated by human beings.

135. 2 E 24
deep 2-shot DR WHO/ MAXTIBLE

DOCTOR: In the long run, yes.

MAXTIBLE: They say it is because human beings possess some factor not present in Daleks.

DOCTOR: Possibly.

136. 3 F. 16
CU MAXTIBLE

MAXTIBLE: They want to know what it is - transplant it into their race, I aimagine.

137. 2 E 24
(crabbed R.
T.2-shot
MAXTIBLE/WATERFIELD )

WATERFIELD: But ... if they do do that ....allied with their own alien intelligence .... they'll be invincible! Maxtible, you should have .....

MAXTIBLE: My dear fellow, I am merely adding two and two together. I know nothing definite.

138. 3 F
CU MAXTIBLE

NEW PAGE
LL 2

SHOT 137 on 3

(THE DOCTOR LOOKS SHARPLY AT MAXTIBLE, NOT MUCH LIKING HIS EASY GLIB MANNER)

MAXTIBLE: Besides, what could we have done about it, even if we knew for certain. There was - and indeed - there is the fact that they hold your duaghter, Victoria.

139. 2 E 9
BCU DR WHO

(WATERFIELD TURNS AWAY, UNABLE TO ANSWER THIS LOGIC)

DOCTOR: And now the subject of their tests - is Jamie!

140. 1 D 24
7 BCU JAMIE

~~MUSIC~~
1D/j 1E/F/G/H 2E C2 A3 4F / 19B /

22. INT. SITTING ROOM. DAY.

MUSIC STING

(JAMIE IS STILL ASLEEP IN THE CHAIR, THE SUNLIGHT PLAYING ON HIS FACE.

141 4 D 24
2
2-shot JAMIE/MOLLY

MOLLIE IS ADJUSTING A RUG AROUND JAMIE.

JAMIE OPENS HIS EYES)

(ON TO PAGE 35)

1

141 on 4

MOLLIE: There, sir, I am sorry. I didn't mean to wake you up.

(JAMIE SITS UP AND THEN GRIMACES AND SITS BACK AGAIN.

MOLLIE GIGGLES)

JAMIE: It's not funny.

MOLLIE: The master left this for you to drink.

(MOLLIE POURS OUT A GLASS OF THE BEVERAGE THE DOCTOR DRANK EARLIER)

There you are, sir. That'll clear away the cob-webs.

142. 1 D 24
(over shoulder)
2-shot JAMIE/
MAXTIBLE

JAMIE: Where's the Doctor? Ooh!

(JAMIE CLUTCHES HIS HEAD)

MOLLIE: He went off with the Master and Mr. Waterfield.

JAMIE: Waterfield?

143. 4 D 35
deep 3-shot JAMIE/
MAXTIBLE . fgd L
RUTH u/s R

(RUTH MAXTIBLE COMES INTO THE ROOM)

RUTH: MOllie, what are you doing here?

MOLLIE: Seeing to the young gentleman, Miss.

( 1 next )

RUTH: Go and bring some tea. Well, go along. (cont...)

(MOLLIE CUTSEYS AND HURRIES OUT.

shot 143 on 4

RUTH MOVES FORWARD. RUTH IS A DARK HAIRED GIRL IN HER M DDLE TWENTIES.

JAMIE STARTS TO STRUGGLE TO HIS FEET, GRIMACING AT THE PAIN IN HIS HEAD)

RUTH: (cont) Please, Mr. McCrimmon.

(JAMIE DECIDES GETTING UP ISN'T A GOOD IDEA AND SUBSIDES INTO THE CHAIR)

CRAB R .
PAN L to hold to

JAMIE: You know my name.

over shoulder 2-shot JAMIE/ RUTH

RUTH: My father told me that you and your friend arrived last night with Mr. Waterfield.

JAMIE: Your father? I'm sorry, but I seem to have difficulty in remembering anything.

(RUTH LAUGHS)

( 1 next )

(on to page 37 )

RUTH: My father owns this house. I'm his daughter, Ruth Maxtible.

144. 1 D 16
MCU JAMIE

JAMIE: I understand. Have you seen the doctor this morning?

145. 4

MCU RUTH

RUTH: He is talking to my father - he'll be along presently. Do you have everything you need?

JAMIE: I don't know what this is ... (HE RAISES HIS GLASS) ... but it works all right.

RUTH: Mollie shall bring you tea in a minute.

JAMIE: I'm obliged to you.

(RUTH SMILES AND STARTS TO MOVE AWAY)

Miss Maxtible.

RUTH: Yes?

JAMIE: Can you tell me who that is in the portrait ... the young lady?

(RUTH LOOKS AT THE PORTRAIT AND ON HER FACE IS A SURPRISING LOOK OF CONSIDERABLE VENOM.

HOWEVER, WHEN SHE TURNS TO JAMIE HER FACE IS CALM AND COMPOSED)

r.

RUTH:
the portrait is of Mr Waterfield's wife.

( 1 next )

JAMIE: She' ... .
was very beautiful.
yes, and his daughter looks very like her
RUTH:
You are quite comfortable?

JAMIE: I am ... and thank you.

(RUTH MOVES OUT OF THE ROOM.

146. 1 J 24
MS JAMIE. TRACK out to bring him to bureau
TOBY enters u/s for deep 2-shot

JAMIE GETS TO HIS FEET, TOUCHES HIS HEAD GINGERLY, FEELS BETTER AND STARTS TO ROAM ABOUT. HE COMES TO A SMALL BUREAU AND OPENS IT.

BEHIND HIS BACK, THE WINDOW IS OPENED AND TOBY, A GRIM LOOKING MAN IN ROUGH CLOTHES APPEARS.

TOBY LOOKS AT JAMIE, THEN BACK THROUGH THE WINDOW, HE GESTURES TO SOMEONE OUT OF SIGHT TO STAY WHERE THEY ARE. HE HIDES BEHIND THE CURTAINS.

PAN R with RUTH

JAMIE EXTRACTS SOME LETTERS FROM THE DESK, THE SEALS OF THEM HAVE BEEN BROKEN. HE OPENS ONE OF THE LETTERS)

"Eighteen-sixty-seven" ... So that's what Waterfield's done.

147. 3 C 9

CU PORTRAIT

148. 4 D 24
MS JAMIE. He turns fgd to chair

(THERE IS A KNOCK ON THE DOOR AND JAMIE PUTS DOWN THE LETTER AND CLOSES THE BUREAU. HE CROSSES BACK TO THE CHAIR AND BENDS TO PICK UP HIS RUG FROM THE FLOOR.

149. 3 C 35
2-shot TOBY/JAMIE

TOBY EMERGES/FROM THE CURTAINS WITH A CUDGEL IN HIS HAND. HE RAISES THE CUDGEL AND HITS JAMIE ON THE HEAD. JAMIE FALLS INTO THE CHAIR WITH A GROAN. MUSIC 21

TOBY PICKS UP THE RUG AND DISAPPEARS BEHIND THE CURTAINS AGAIN.

150. 4 D 35
JAMIE L.
MOLLY R.

MOLLIE COMES INTO THE ROOM WITH A TRAY OF TEA-THINGS. SHE COMES OVER TO WHERE JAMIE IS LYING UNCONSCIOUS, AND PUTS THE TRAY ON THE TABLE)

( 3 next )

150 on 4

MOLLIE: Here we are, then, sir.

(MOLLIE MOVES THE OTHER TRAY CONTAINING THE GLASS AND THE JUG OF LIQUID)

MUSIC 21 out

I've been as quick as I could. Shall I pour for you, sir?

MOLLIE: (APPROACHES THE CHAIR) Poor young gentleman. They shouldn't have made you drink so much.

(TOBY EMERGES FROM BEHIND THE CURTAINS.

MOLLIE SENSES SOMETHING AND STARTS TO TURN.

TOBY GRIPS HER WITH ONE ARM AND CLASPS A HAND OVER HER MOUTH.

151 3 C 9
CU MOLLY

M. 21A (rps 21

MOLLIE'S TERRIFIED EYES TURN JUST OFF CAMERA AS SHE TRIES TO SEE WHO IS ATTACKING HER)

1K A2

152. 1 K 35

2-shot WATERFIELD/ DR WHO

24. INT. OUTSIDE DOOR TO SITTING ROOM. DAY.

(DOCTOR WHO MOVES INTO SHOT AND PUTS HIS HAND ON THE HANDLE.

WATERFIELD STOPS HIM)

WATERFIELD: I do ask you to consider, Doctor.

OK

DOCTOR WHO: I've made up my mind.

( 4 next )

WATERFIELD: But they ordered you not to tell Mr McCrimmon anything.

152 on 1

DOCTOR WHO:
. . Do you think I can dare ask him to run headlong into danger without telling him anything at all? No, I won't do it.

WATERFIELD: But, Doctor. Your friend is vital to this plan of the creatures ... these Daleks. Suppose he refuses to do what they want.

DOCTOR WHO: We shall see.

4D B2

153. 4 D 35
(crabbed L)
Wing chair L
DR/MAXTIBLE
M/S thry
x to chair

24. INT. THE SITTING ROOM. DAY.

(DOCTOR WHO AND WATERFIELD ENTER THE SITTING ROOM)

DOCTOR WHO: Still asleep. The gas in that box of yours was pretty potent.

WATERFIELD: It was Maxtible's invention. (cont...)

(DOCTOR WHO MOVES TO THE ARM-CHAIR. THE BLANKET COMPLETELY COVERS THE FIGURE IN THE CHAIR. BUT ONE SMALL FOOT PEEPS OUT UNDERNEATH THE BLANKET - A BLACK SHOE THAT THE DOCTOR KNOWS CANNOT BE WORN BY JAMIE.

DOCTOR WHO GIVES AN EXCLAMATION, AND WHIPS AWAY THE BLANKET.

MOLLIE IS REVEALED UNCONSCIOUS - A SLIGHT TRICKLE OF BLOOD DOWN THE SIDE OF HER HEAD)

( 3 next )

NEW PAGE
LL2

153 on 4

WATERFIELD: Mollie!

(CU OF WATERFIELD AND THE DOCTOR) 3F 2E B2

154. 3 F 35

C2 crabbed R.

PART OF Dalek fgd
". MAXTIBLE L

25. INT. MAXTIBLE'S WORKROOM. DAY.

(MAXTIBLE STANDS IN FRONT OF THE COMPARTMENT.

A DALEK FACES HIM)

MAXTIBLE: But I am not to be held responsible for what happened .....

MUSIC out

DALEK: Silence!

(THE DALEK ADVANCES AND MAXTIBLE RETREATS)

155. 2 E 35 (crabbed R)

2-shot
MAXTIBLE L.
DALEK R

DALEK: The Doctor's companion has been taken from the house.

MAXTIBLE: I shall see he is brought back.

(THE DALEK STOPS ADVANCING.

MAXTIBLE REGARDS THE DALEK, RECOVERING HIS COMPOSURE.)

156. 3 F 16

MCU MAXT.

MAXTIBLE: A temporary set-back. Nothing more than that.

157. 2 E 24

MS DALEK

DALEK: Order the Doctor to begin the test.

158 3 ¼

MCU MAXTIBLE

MAXTIBLE: I shall explain to him what he has to do ...

159. 2

MS DALEK

DALEK: (INTERVENING) Go now. Obey the Daleks.

160 4 E 24

~~M. 2 shot~~ DR/
WATERFIELD

160 on 4

(THE DALEK WHEELS AND RETURNS TO THE CABINET)

4E 1D A2

26. INT. THE SITTING ROOM. DAY.

(THE DOCTOR IS EXAMINING A PIECE OF DIRT HE HAS FOUND NEAR THE WINDOW.

WATERFIELD: But your friend is vital to these creatures, Doctor ....absolutely essential .....

161. 1 D · 24
(tracked in)
M.2-shot
DR WHO/WATERFIELD

DOCTOR: So it seems. So who can have kidnapped him?

WATERFIELD: Why won't you understand! The threats they make are not idle ones. Kennedy was murdered. Without your friend our only hope is gone.

(THE DOCTOR FEELS THE DIRT IN HIS HAND.)

162. 4 E 9
CU WATERFIELD

WATERFIELD: Unless .... unless you know something - you seem to be well ....acquainted with the creatures ....

163. 1 D 9
CU ~~DR WHO~~

(CU OF THE DOCTOR)

DOCTOR: And everything you say, Waterfield is true. Unless we can find Jamie - the Daleks will take pleasure in killing anyone in sight. Their greatest pleasure of all would be to kill me.

164. 3 E 35
2-shot DALEKS

3F 2E

27. INT. MAXTIBLE'S WORK ROOM. DAY.

(TWO DALEKS ONE IN FRONT OF MAXTIBLE'S CABINET, THE OTHER TO ONE SIDE)

( 2 next )

FIRST DALEK: The humans have been told to begin the test.

SECOND DALEK: Any delay will result in death.

165. 2 E (crabbed R)
MS DALEK
find to fill frame

FIRST DALEK: There will be no delay.

(SECOND DALEK STARTS TO TURN TO ENTER THE CABINET)

roller:

Dr Who
PATRICK TROUGHTON
Kennedy
GRIFFITH DAVIES
DALEK ROBERT JEWELL
Jamie
FRAZER HINES
Edward Waterfield
JOHN BAILEY
Perry
GEOFFREY COLVILLE
Molly Dawson
JO ROWBOTTOM

Theodore Maxtible
MARIUS GORING
Ruth Maxtible
BRIGITFORSYTH
Toby
WINDSOR DAVIES
Dalek Voice
PETER HAWKINS

Title music by
RON GRAINER and the
BBC Radiophonic Workshop

Incidental music by
DUDLEY SIMPSON

Story Editor
GERRY DAVIS

Designer CHRIS THOMPSON

voice over:
Daleks created by Terry Nation

SLIDES: Produced by INNES LLOYD

Directed by DEREK MARTINUS -
BBC TV

FADE SOUND AND VISION